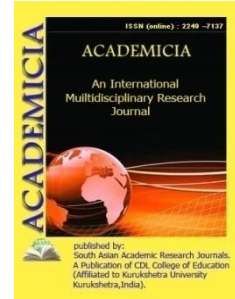




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PHYTONYMIC COMPARISON AS A MEANS TO CREATE IMAGE IN POETRY

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ABSTRACT

The purpose of current work is to analyse figurative comparison containing phytonymic vocabulary in English poems. The term phytonym is defined as well as, the difference between simple and figurative comparison is explained. Examples from poems are brought to support discussion. This kind of comparison do not contain evaluative manner, but targets to compare closely related objects to establish similarities or differences between them. As an object of comparison in English poetry the lexicon of the thematic groups such as “Woman” and “Feelings” is presented.

KEYWORDS: *Phytonym, Figurative Comparison, Poetry, Connotative Meaning.*

I. INTRODUCTION

In the language and speech of every nation in the world there are onomastic units with nominative, communicative and stylistic functions representing phytonyms (flowers and plants), reflecting the integration of linguistics with the natural sciences, the connection between society and nature. In linguistics there is a strong interest in the study of linguistic units representing plant species and varieties - phytonyms as a linguistic expression of agriculture, while in literature there is great interest in the symbolic, metaphorical expression of images of flowers and trees.

From ancient times men felt themselves as a part of nature. Undoubtedly, in the early stages of human development, its existence depended on the plant world in every way. In their interactions with nature, men gave plants names based on their distinctive features and perceptions of them.[10,4] According to I. Konovalova, these names form a separate lexical-semantic group -

phytonymic lexicon, which performs not only nominative, but also pragmatic, evaluative, expressive and other functions.[11, 235] Looking at the history of the study of phytonyms, it can be seen that it is a neologism that emerged as a term in the 1970s.[13, 343] The first research on phytonyms was conducted by A.V. Superanskaya, according to which "phytonym" is an individual name given to each plant, and "phytonomy" (in some sources "phytonymics") is defined as a part of the science of onomastics, which studies proper nouns.[15, 189] According to the author, the objects of the plant world should be studied as an independent field of research because they are closely related to the beliefs and traditions of different periods.[15, 186] F.I. Buslaev studied phytonomic lexicons from the cultural point of view, noting that the names of plants are associated with the spirit and culture of a particular people.[2,17]

The use, origin, and symbolic meanings of plants in poetry in English literature have been studied by J.Ingram, E.F.Hulme, F.Shoberl, and others.

II. MAIN PART

V.V. Kopocheva in her work "Sootnoshenie iskusstvennoy i estestvennoy nominatsii (Na materiale nazvaniy rasteniy)" studies phytonyms from a motivational aspect. The author first grouped plants according to specific objective aspects such as shape, color, size, smell, taste, and groups according to relative features such as local characteristics, time of plant's activeness, and its effects on humans and animals.[12, 255] In the literature, especially in poetry, when the plant world is used to describe a person, it is observed that the analogy between objects is based on one or more of the features listed above.

It is important to note that from the point of view of semantics, comparison can be divided into logical and figurative. In stylistics, the former referred as ordinary comparison while the later simile, a stylistic device. [6, 166]Comparative logical constructions explain an unidentified object or action by a similar phenomenon. This kind of comparison do not contain evaluative manner, but targets to compare closely related objects to establish similarities or differences between them. For instance, *the boy was smart like his father*. Performing an explanatory function logical comparatives are directed to the mind and therefore are characterized by clarity and unambiguousness in meaning.

The second type of comparisons draws a vivid image of an object, action, state by comparing it with another object, action, state. In this case, there is not only the transfer of information, but also an emotional impact on the addressee, for example: "Her skin was like a grape". According to V.M. Ogoltsev, figurative comparative constructions are widely and intensively used in the process of verbal communication. [9, 5] The scientist divides this group into national (stable) comparisons and individually creative (free).Galperin calls them as triet and genuine similes.[6, 167]

Of greatest interest are phytonymic figurative, individually-creative constructions containing phytonymic vocabulary as the subject of comparison, which, unlike logical comparisons, "are always original, contain an element of novelty, they are one of the most individualized elements in the work of a particular writer or poet". [1,22] When phytonym becomes the subject of construction, consideration of all concepts of plants, their structure, properties, colors, nature of growth, etc., reflected in the comparisons of the author.

Frequent examples of figurative comparisons in English poems can be observed throughout different centuries and periods, especially when popular plants are used. As an object of comparison in English poetry the lexicon of the thematic groups such as “Woman” and “Feelings” is presented. Characterizing a woman, various parts of her body, especially her face, lips and cheeks by phytonyms is widely used combinations. The object of phytonymic comparisons in the lexical-thematic group “Women” represent concepts both about females in general and about a specific person.

III. DISCUSSION

In his poem Henry Chettle compares his beloved to daffodil. As Britannica tells daffodils are also called **common daffodil** or **trumpet narcissus**, bulb-forming plant in the amaryllis family, widely cultivated for its trumpetlike flowers. Daffodils are native to northern Europe and are grown in temperate climates around the world. The daffodil’s popularity has resulted in the production of many varieties; in addition to the classic yellow form, the trumpet and petals may themselves be of contrasting yellow, white, pink, or orange.[17] F.I.Hulme in his book “Bards and Blossams” defines this flower s following “The botanical name of the daffodil is *Narcissus pseudo-narcissus*, which may be freely translated as being the plant that is like the narcissus, but is not the narcissus itself, the more celebrated flower of the poets”.

Diaphenia, like the daffodowndilly,
White as the sun, fair as the lily,
Heigh ho, how I do love thee!
I do love thee as my lambs
Are beloved of their dams;

How blest were I if thou wouldst prove me [7, 172]

In order to understand why the poet is calling his beloved by this certain flower, we closely learned it. The generic title alludes to the classic myth of Echo and Narkissos. Echo was a beautiful nymph of the woods and hills, while Narkissos was the son of river-god Kephissos. She fell in love with Narkissos and transferred her regard to him, a regard which he, from most exaggerated ideas of his own worth, did not return. Echo in her grief pined away whereas Narkissos, whose main occupation was to wander by the brink of some clear stream that he might gaze on his charms, was changed by indignant gods into a flower, the flower that yet bears his name, the *Narcissus poeticus*, or narcissus of the poets.[8, 84] That is why poets have taken this flower as an emblem of unrequited love or pains from unreturned love. Reading the whole poem one can realize that Diphenia is like daffodil self-loved. In the second line the girl’s skin is associated with lilies. Obviously, the comparison between skin and the flower is based on colour and texture.

In the second stanza the author resembles the girl to “the spreading roses” and highlights her sweet smell. Ancient Greeks considered this flower as Gods’ gift to people. According to information brought by Anacreon, rose appeared from the sea foam that covered Aphrodite, the goddess of love, when she was coming out of water. Other Gods were so enchanted by the

flower's beauty that could not help themselves from sprinkling the roses with divine nectar. Thus, the rose gained its unique smell which has always been one of the most pleasant.

The circle of comparison objects receiving phytonymic characteristics in English poets' works is unusually wide. Cheeks of women are often compared to plants such as "apples and roses" as they are similar in colour, shape and texture. As it is known, author is describing not make-up but natural redness of the human cheeks which represents healthy body.

Her cheeks lyke apples which the sun hath rudded,[7,69](from Epithalamion by Edmund Spenser)

Her cheeks like rose and lily yield forth gleams,[7,100] (from Samela by Robert Green)

Rarely, relying on similarity of colour, cheeks are compared to "cherries", since they are usually associated with lips. Cherries come in pairs joined in a bud and like lips have thin skin, when bitten flesh like substance comes out reminding red blood from bitten lips.[3]

Her cheeks were like the cherry,[7,234](I Loved a Lass by George Whither)

Her lips lyke cherries charming men to byte, [7,69](from Epithalamion by Edmund Spenser)

Lips are also frequently characterized by rose or rose bud. Poet Thomas Campion describes his beloved's smiling image as "rose-buds filled with snow" referring to her red lips and white teeth.

Those cherries fairly do enclose
Of orient pearl a double row,
Which when her lovely laughter shows,
They look like rose-buds filled with snow:[16]

There are also cases when the whole poem is built on comparison. One of this kind of poems is "To the Most Fair and Lovely Mistress, Anne Soame, now Lady Abdie" by Robert Herrick. In the poem one can witness the series of phytonyms for characterizing mistress's beauty and her fragrance.

So smell those adours that do rise
From out the wealthy spiceries;
So smells the flower of blooming clove,
Or roses smother'd in the stove;
So smells the air of spiced wine,
Or essences of jessamine;

If paid attention, the flowers chosen in the poem, clove, rose, wine, and jessamine are popular for their strong fragrance. Therefore, clove, rose and wine are used in vining to give delighting smell and taste. As it is noted in the sources, one can find following description for cloves "they were also called clove-gelliflowers, from their perfume resembling that of the spice so called, and sops in wine, because they were on that account frequently used to flavour dainty dishes, as well as wine and other liquors".[14, 138] Rose petal wine captures the delicate floral aroma of fresh rose

petals in a wine that's light and fresh, perfect for summertime sipping. And when it comes for wine, this plant was the most important ingredient for making this special drink. Since jessamine was not native in England and was brought from India, its value was high. As a result it was widely used for making perfumes. Robert Herrick depicted these flowers to tell not only how sweet the mistress smelled, but also denote her beauty.

IV. CONCLUSION

Coming up from analysis, it can be noted that examples of comparative constructions clearly illustrate the basis comparisons; most often it is the color, shape, properties of plants. For figurative characteristics of notions such as women and feelings, the vocabulary of the following groups of phytonymic names are used: 1) general designation of plants (flower), names of fruit (cherry, apple), names of flowers (daffodil, lily, rose) and names of plant parts - partitive phytonyms (branch, leaf).

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